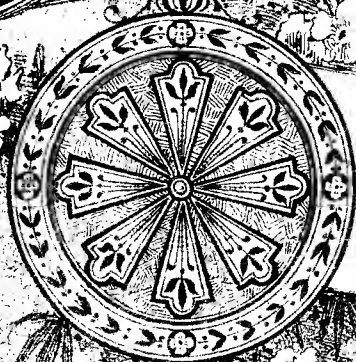


à  
Monsieur A. Oliva.

# Danses bohèmes



pour Violon  
avec accompagnement  
de PIANO

par

## François Ondricek

Nº 1.

Oeuv. 3.

Pr. Mk 3...

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1891

Lith. Anst. v. C.G. Roder, Leipzig.



# Neue Compositionen für Violine mit Begleitung des Pianoforte.



<b>Besekirsky, N., 24<sup>te</sup> Caprice de Paganini . . .</b>	<b>Mk. 2 50</b>	<b>Hegar, Friedrich, Op. 14. Walzer. 2 Hefte . . .</b>	<b>Mk. 5 —</b>	<b>Ondříček, Franz, Op. 3. Danse Bohèmes No. 1 . . .</b>	<b>Mk. 3 —</b>
<b>Brahms, Johannes, Ungarische Tänze, bearbeitet von Joseph Joachim. 4 Hefte . . .</b>	<b>5 —</b>	<b>Heyssig, Alfred, Op. 1. Alts alaves. 2 Hefte . . .</b>	<b>4 —</b>	<b>Op. 9. Fantasia über Motive von Smetana („Die verkaufte Braut“) . . .</b>	<b>4 50</b>
<b>Ungarische Tänze, bearbeitet von Friedrich Hermann (leicht). 4 Hefte . . .</b>	<b>3 —</b>	<b>Op. 4 No. 1. Ballade . . .</b>	<b>1 20</b>	<b>Op. 10. Barcarole . . .</b>	<b>2 —</b>
<b>Wiegand (Op. 49 No. 4) . . .</b>	<b>1 30</b>	<b>Op. 5. Legende . . .</b>	<b>2 —</b>	<b>Op. 12. Romance . . .</b>	<b>1 50</b>
<b>Op. 52. Liebeslieder . . .</b>	<b>4 50</b>	<b>Op. 6. Rondeau burlesque . . .</b>	<b>2 —</b>	<b>Op. 13. A la Canzona. Morceau de Concert . . .</b>	<b>1 50</b>
<b>Op. 77. Violin-Concert (D dur) . . .</b>	<b>10 —</b>	<b>Holländer, Gustav, Op. 59. Sonate (D moll) . . .</b>	<b>8 —</b>	<b>Op. 14. Klagendes Gedenken (aus den „Poetischen Stimmungsbildern“, Op. 85, von Anton Dvorák) . . .</b>	<b>1 50</b>
<b>Op. 78. Sonate (D dur) . . .</b>	<b>7 50</b>	<b>Joachim, Joseph, Op. 12. Notturmo . . .</b>	<b>3 —</b>	<b>Op. 15. Škočna — Böhmischer Tanz — (nach dem gleichnamigen Tanz aus der Oper „Die verkaufte Braut“ von Friedr. Smetana) . . .</b>	<b>2 —</b>
<b>Op. 100. Zweite Sonate (A dur) . . .</b>	<b>8 —</b>	<b>Kahn, Robert, Tonklitzen.</b>	<b>2 —</b>	<b>Op. 16. Pantalale sur des motifs de l'Opéra „La vie pour le Czar“ de Olinka . . .</b>	<b>4 50</b>
<b>Op. 108. Dritte Sonate (D moll) . . .</b>	<b>8 —</b>	<b>No. 1. Andantino. — No. 2. Moderato. — No. 3. Allegretto. — No. 4. Andante. — No. 5. Allegro . . .</b>	<b>2 —</b>	<b>Persoglia, St., Sonate (ré mineur) . . .</b>	<b>6 —</b>
<b>Op. 115. Quintett als Sonate . . .</b>	<b>8 —</b>	<b>Kahn, Op. 36. „Tonbilder“. . .</b>	<b>2 —</b>	<b>Posa, Op. 7. Sonate . . .</b>	<b>9 —</b>
<b>aus Op. 116 No. 4. Intermezzo . . .</b>	<b>1 50</b>	<b>No. 1. Canzone. — No. 2. Romanze. — No. 3. Intermezzo. — No. 4. Elegie. — No. 5. Capriccio . . .</b>	<b>2 —</b>	<b>Pressel, G., „An der Weser“, Lied einger. von Carl Böhm . . .</b>	<b>1 50</b>
<b>aus Op. 117 No. 1. Intermezzo . . .</b>	<b>1 50</b>	<b>Karbulka, Jos., Op. 18. Berceuse . . .</b>	<b>1 50</b>	<b>Rabl, W., Op. 6. Sonate (D dur) . . .</b>	<b>6 —</b>
<b>aus Op. 118 No. 2. Intermezzo . . .</b>	<b>1 50</b>	<b>Op. 19. Perpetuum mobile . . .</b>	<b>3 —</b>	<b>Rehfeld, Fabian, Op. 85. Vier leichte Fantasiestücke. . .</b>	<b>1 —</b>
<b>Op. 120. Zwei Sonaten für Clarinette und Pianoforte, bearbeitet von Klengel . . .</b>	<b>8 —</b>	<b>Op. 20. Chanson d'amour . . .</b>	<b>1 50</b>	<b>No. 1, 2, 3 . . .</b>	<b>1 —</b>
<b>Bruch, Max, Op. 42. Romanze (A moll) . . .</b>	<b>4 —</b>	<b>Op. 21. Deux feuillets d'Album. No. 1, 2 . . .</b>	<b>1 —</b>	<b>No. 4 . . .</b>	<b>2 —</b>
<b>Op. 44. Zweites Violin-Concert (D moll) . . .</b>	<b>8 —</b>	<b>Op. 22. Barcarole . . .</b>	<b>2 50</b>	<b>Op. 86. Andante pathétique . . .</b>	<b>2 —</b>
<b>Op. 46. Schottische Fantasie . . .</b>	<b>9 —</b>	<b>Op. 23. Trois Morceaux . . .</b>	<b>1 —</b>	<b>Reissiger, C. G., Ouverture zur Oper „Die Felsenmühle“ . . .</b>	<b>2 —</b>
<b>Op. 47. Kol Nidrei. Adagio . . .</b>	<b>3 —</b>	<b>Op. 23. 3 Morceaux . . .</b>	<b>1 —</b>	<b>Sarasate, Pablo de, Op. 21. Spanische Tänze. . .</b>	<b>4 50</b>
<b>Op. 56. Adagio nach Keltischen Melodien . . .</b>	<b>3 —</b>	<b>No. 1. Chanson du soir. No. 2. Melodie. No. 3. Oavotte à . . .</b>	<b>1 —</b>	<b>Helt 1 . . .</b>	<b>4 50</b>
<b>Op. 57. Adagio appassionato . . .</b>	<b>3 —</b>	<b>Op. 24. Mazourka de Concert . . .</b>	<b>3 —</b>	<b>Op. 22. Spanische Tänze. Helt 2 . . .</b>	<b>4 50</b>
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<b>Op. 63. Schwedische Tänze. 2 Hefte . . .</b>	<b>4 50</b>	<b>(No. 1 D moll. — No. 2 F dur) . . .</b>	<b>4 50</b>	<b>Op. 28. Sérénade andalouse (Helt 5 der Spanischen Tänze) . . .</b>	<b>4 50</b>
<b>Op. 65. In Memoriam. Adagio . . .</b>	<b>4 —</b>	<b>Op. 51. Sonate (E moll) . . .</b>	<b>8 —</b>	<b>Op. 29. Le Chant du Rossignol (Helt 6 der Spanischen Tänze) . . .</b>	<b>4 50</b>
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<b>Op. 75. Serenade (A moll) . . .</b>	<b>12 —</b>	<b>Kirchner, Theodor, Op. 59 No. 2 (aus den Novelletten) . . .</b>	<b>1 —</b>	<b>Op. 33. Navarra, für zwei Violinen mit Pffe. . .</b>	<b>6 —</b>
<b>Op. 79. Lieder und Tänze nach russischen und schwedischen Volksmelodien. 2 Hefte . . .</b>	<b>4 —</b>	<b>Op. 90. 12 Fantasiestücke. 2 Hefte . . .</b>	<b>4 50</b>	<b>Op. 34. Alts écossais . . .</b>	<b>4 50</b>
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<b>Chopin, Fr., Deux Mazourkas (de l'Op. 33) No. 1 und 2 . . .</b>	<b>1 50</b>	<b>Op. 10. Studio di Concerto . . .</b>	<b>1 50</b>	<b>Op. 39. Zortzico. Danse espagnole . . .</b>	<b>2 —</b>
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<b>Dvořák, Anton, Op. 11. Romanze (F moll) . . .</b>	<b>3 —</b>	<b>Op. 14. Serenata . . .</b>	<b>1 —</b>	<b>Op. 46. Gondollera Veneziana . . .</b>	<b>5 —</b>
<b>Op. 46. Slavische Tänze. (Erste Serie.) 2 Hefte . . .</b>	<b>5 —</b>	<b>Op. 18. Concerto espagnol . . .</b>	<b>8 —</b>	<b>Op. 47. Mélodie Roumaine . . .</b>	<b>3 —</b>
<b>Op. 49. Mazurek (E moll) . . .</b>	<b>3 —</b>	<b>Op. 20. Alpléh. II. Caprice Catalane . . .</b>	<b>4 —</b>	<b>Sauret, Emile, „Trois Morceaux“. . .</b>	<b>3 —</b>
<b>Op. 53. Violin-Concert (A moll) . . .</b>	<b>10 —</b>	<b>Op. 22. Suite pour Violon et Piano concertantes . . .</b>	<b>9 —</b>	<b>No. 1. „Chanson sans paroles“ . . .</b>	<b>3 —</b>
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<b>Op. 57. Sonate (F dur) . . .</b>	<b>7 50</b>	<b>Op. 24. Strophea d'amour. IV. Caprice Catalane . . .</b>	<b>3 —</b>	<b>No. 3. „Souvenir de Pologne“ . . .</b>	<b>6 —</b>
<b>Op. 72. Slavische Tänze. (Zweite Serie.) 2 Hefte . . .</b>	<b>5 —</b>	<b>Op. 25. Elégie . . .</b>	<b>1 50</b>	<b>Schoenefeld, Henry, Op. 53. Sonate . . .</b>	<b>8 —</b>
<b>idem, zum Concert-Vortrag eingerichtet von Richard Barth, 2 Hefte . . .</b>	<b>6 —</b>	<b>Op. 26. Petite Suite espagnole. . .</b>	<b>1 —</b>	<b>Schütt, Eduard, Op. 44. Suite . . .</b>	<b>8 —</b>
<b>Op. 75. Romantische Stücke . . .</b>	<b>4 50</b>	<b>No. 1. Rondalla. — No. 2. Marina. — No. 3. Olé. — No. 4. Dolores. — No. 5. Seguidilla . . .</b>	<b>1 —</b>	<b>Op. 52. Quatre Morceaux: No. 1. Ariette M. 150. — No. 2. Serenata M. 150. — No. 3. Mélodie-Berceuse M. 2. — No. 4. Mazurka . . .</b>	<b>2 —</b>
<b>Op. 94. Rondo . . .</b>	<b>4 —</b>	<b>Melster-Schule der alten Zeit. Sammlung klassischer Violin-Sonaten berühmter Componisten des 17. und 18. Jahrhunderts. . .</b>	<b>1 50</b>	<b>Op. 53 No. 1. Elégie slave . . .</b>	<b>1 50</b>
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<b>aus Op. 98. Andante . . .</b>	<b>1 50</b>	<b>No. 3—7, 9, 11, 12, 14, 15, 18, 19, 20, 22, 23 . . .</b>	<b>2 —</b>	<b>Op. 61. Suite No. 2 (E dur) . . .</b>	<b>8 —</b>
<b>Op. 100. Sonatine . . .</b>	<b>6 —</b>	<b>Melville, M., Op. 6. Sonate (O moll) . . .</b>	<b>6 —</b>	<b>Op. 70. Deux Mélodies. No. 1. Solitude. No. 2. Cantique d'amour . . .</b>	<b>1 50</b>
<b>Op. 101. No. 7. Humoreska . . .</b>	<b>1 50</b>	<b>Op. 7. Morceau Fantastique . . .</b>	<b>1 50</b>	<b>Sinaglia, L., Op. 12. Drei lyrische Stücke: . . .</b>	<b>1 50</b>
<b>Walderuhe. Klid. Adagio . . .</b>	<b>1 50</b>	<b>Mendelssohn-Bartholdy, Felix, Op. 64. Violin-Concert (E moll), rev. und bezeichnet von Joseph Joachim . . .</b>	<b>2 —</b>	<b>No. 1. Larghetto. — No. 2. Agitato. — No. 3. Adagio . . .</b>	<b>1 50</b>
<b>Op. 85 No. 9. Serenade . . .</b>	<b>2 —</b>	<b>Nápravnik, E., Op. 60. Suite . . .</b>	<b>8 —</b>	<b>Suk, Jos., Op. 17. Vier Stücke. . .</b>	<b>2 —</b>
<b>Op. 101 No. 4. Humoreske . . .</b>	<b>2 —</b>	<b>Nedbal, Oskar, Op. 9. Sonate . . .</b>	<b>8 —</b>	<b>Helt I. Quasi Ballata. — Appassionata . . .</b>	<b>2 —</b>
<b>Fuchs, Robert, Op. 40. Fünf Intermezzi. 2 Hefte . . .</b>	<b>4 —</b>			<b>Helt II. Un poco triate. — Burlesca . . .</b>	<b>2 —</b>
<b>Gernshelm, Fr., Op. 33. Fantasiestück . . .</b>	<b>3 —</b>			<b>Zajic, Fl., Op. 5. Dreissig Etüden. 3 Hefte . . .</b>	<b>3 —</b>
<b>Godard, Benjamin, Op. 145. En plein Air. Suite de cinq morceaux. No. 1. à l'ombre. — No. 2. Sous la charmille. — No. 3. En regardant le ciel. — No. 4. Danse rustique. — No. 5. La lée du Hallier. . .</b>	<b>2 —</b>			<b>Studien (I. Violine solo) . . .</b>	<b>3 —</b>
<b>No. 1 und 3 à Mark 1,50, No. 2, 4, 5 . . .</b>	<b>2 —</b>			<b>Zarzycki, Alex., Op. 35. Introduction et Cracovienne . . .</b>	<b>4 —</b>
<b>Goldmark, Carl, Op. 43. Zweite Suite (Es dur) n. . .</b>	<b>9 —</b>			<b>Op. 39. Deuxième Mazurka . . .</b>	<b>2 —</b>
<b>Grünfeld, Alfred, Op. 48. Albumblatt . . .</b>	<b>2 —</b>				

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## Dances Bohêmes.

## Nº 1.

François Ondříček, Op. 3.

**Allegro.**

PIANO.

*pizz.* *arco* *pizz.* *arco*

*p* *p*

*sfz* *sfz*

*pizz.* *arco* *pizz.* *arco*

*p* *p*

*sfz* *sfz*

**Meno mosso.**

*p*

*ritardando*

## Tempo I.

The musical score is written for a piece in A major, marked "Tempo I." It consists of five systems of staves. The first system features a treble staff with "pizz." and "arco" markings, and a grand staff with a piano (*p*) dynamic and *sfz* markings. The second system is similar. The third system includes a "sul A" marking on the treble staff. The fourth and fifth systems continue the piano accompaniment with various dynamics and articulations.

[illegible]

First system of a musical score. The upper staff features a rapid ascending scale. The lower staff contains a few notes and rests. A tempo marking "Allegretto." is positioned below the first system.

Second system of a musical score. The upper staff continues with a melodic line, and the lower staff provides harmonic support with chords and single notes.

Third system of a musical score. The upper staff shows a more complex melodic pattern with slurs. The lower staff continues with a steady accompaniment.

Fourth system of a musical score. The upper staff includes triplets and slurs. The lower staff features a piano (*p*) dynamic marking and continues the accompaniment.

Fifth system of a musical score. The upper staff has more intricate melodic figures. The lower staff includes some numerical markings (3, 4, 5) and continues the accompaniment.

## Un poco più vivo.

This musical score is for a piano and voice piece, measures 1 through 16. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is written in four systems, each with a vocal line and a piano accompaniment. The piano part features a complex texture with many sixteenth-note runs in the right hand and chords or single notes in the left hand. Dynamics include *pp* (pianissimo) at measures 2 and 10. Fingerings are indicated with numbers 1, 2, and 5. The tempo instruction "Un poco più vivo." is at the top. The score ends with a *poco* marking and a fermata over the final notes.



*a poco* ri - tar - dan - do

*a poco* ri - tar dan - do

**Allegro con fuoco.**

*f*

*f*

*f*

*pizz. arco*

*pizz. arco*

*pizz. arco*

*pizz. arco*

## Cantabile

musical score for a piece titled "Cantabile". The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff, treble and bass clefs). The key signature is one flat (B-flat). The tempo/mood is marked "Cantabile".

The score consists of 16 measures, organized into four systems of four measures each.

Measure 1: The melodic line begins with a half note G4, marked "sul G". The piano accompaniment starts with a half note G2 in the bass and a half note G4 in the treble, marked *p*.

Measure 2: The melodic line continues with a half note A4. The piano accompaniment continues with a half note G2 and a half note A4.

Measure 3: The melodic line continues with a half note B4. The piano accompaniment continues with a half note G2 and a half note B4.

Measure 4: The melodic line continues with a half note C5. The piano accompaniment continues with a half note G2 and a half note C5.

Measure 5: The melodic line continues with a half note B4. The piano accompaniment continues with a half note G2 and a half note B4.

Measure 6: The melodic line continues with a half note A4. The piano accompaniment continues with a half note G2 and a half note A4.

Measure 7: The melodic line continues with a half note G4. The piano accompaniment continues with a half note G2 and a half note G4.

Measure 8: The melodic line continues with a half note F#4. The piano accompaniment continues with a half note G2 and a half note F#4.

Measure 9: The melodic line continues with a half note E4. The piano accompaniment continues with a half note G2 and a half note E4.

Measure 10: The melodic line continues with a half note D4. The piano accompaniment continues with a half note G2 and a half note D4.

Measure 11: The melodic line continues with a half note C4. The piano accompaniment continues with a half note G2 and a half note C4.

Measure 12: The melodic line continues with a half note B3. The piano accompaniment continues with a half note G2 and a half note B3.

Measure 13: The melodic line continues with a half note A3. The piano accompaniment continues with a half note G2 and a half note A3.

Measure 14: The melodic line continues with a half note G3. The piano accompaniment continues with a half note G2 and a half note G3.

Measure 15: The melodic line continues with a half note F#3. The piano accompaniment continues with a half note G2 and a half note F#3.

Measure 16: The melodic line continues with a half note E3. The piano accompaniment continues with a half note G2 and a half note E3.

Dynamic markings include *p* (piano) at the beginning of measures 1, 6, 11, and 16. The marking *dolce* (sweet) appears above the melodic line in measure 5. The marking *sf* (sforzando) appears below the piano accompaniment in measure 10. The marking *accelerando* appears below the piano accompaniment in measure 14.

Tempo giusto.



The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. It begins with a half note G, followed by a quarter note A, a quarter note B, and a half note C. There is a *ritard.* marking over the first four measures. The piano accompaniment is in G major and 4/4 time. It begins with a half note G, followed by a quarter note A, a quarter note B, and a half note C. The piano part features a series of chords in the right hand and single notes in the left hand. A *p* (piano) marking is present in the fifth measure of the piano part.



The second system of musical notation continues the vocal and piano parts. The vocal line features a series of eighth notes and quarter notes, with a half note G at the end. The piano accompaniment continues with chords and single notes. The key signature remains G major and the time signature is 4/4.



The third system of musical notation continues the vocal and piano parts. The vocal line features a series of eighth notes and quarter notes, with a half note G at the end. The piano accompaniment continues with chords and single notes. The key signature remains G major and the time signature is 4/4.



The fourth system of musical notation continues the vocal and piano parts. The vocal line features a series of eighth notes and quarter notes, with a half note G at the end. The piano accompaniment continues with chords and single notes. The key signature remains G major and the time signature is 4/4. The lyrics "ri - tar - dan - do" are written below the vocal line, and "ri - tar - dan - do" are written below the piano part.

## Tempo I.

*pizz. arco* *pizz. arco* *pizz. arco*

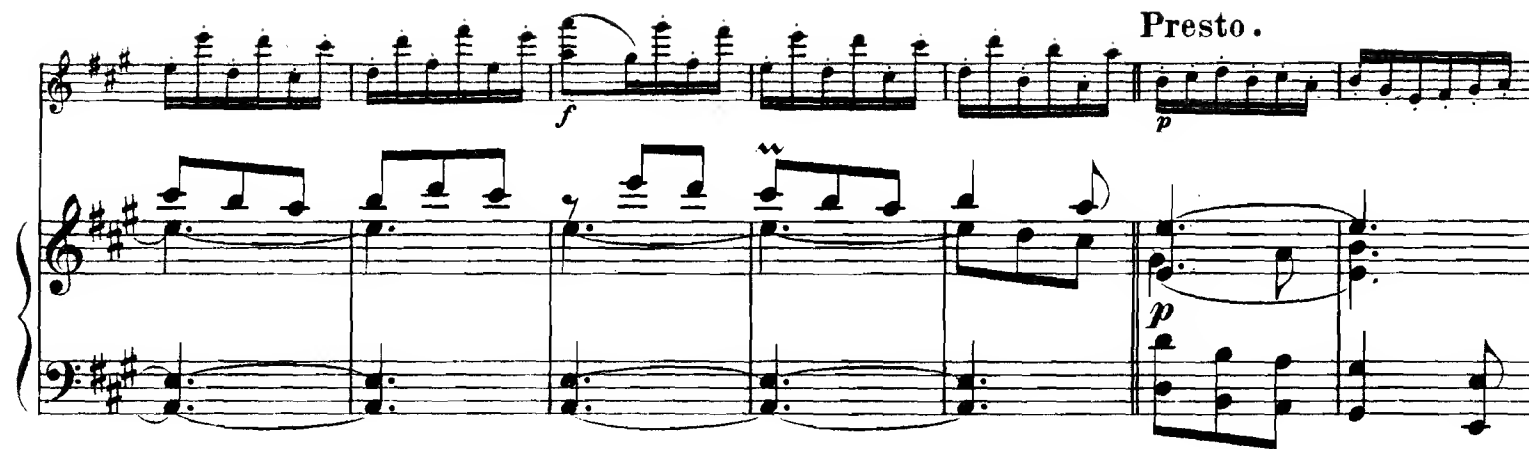
*p*

*pizz. arco* *a tempo*

*p a tempo*

*ff*

Presto.



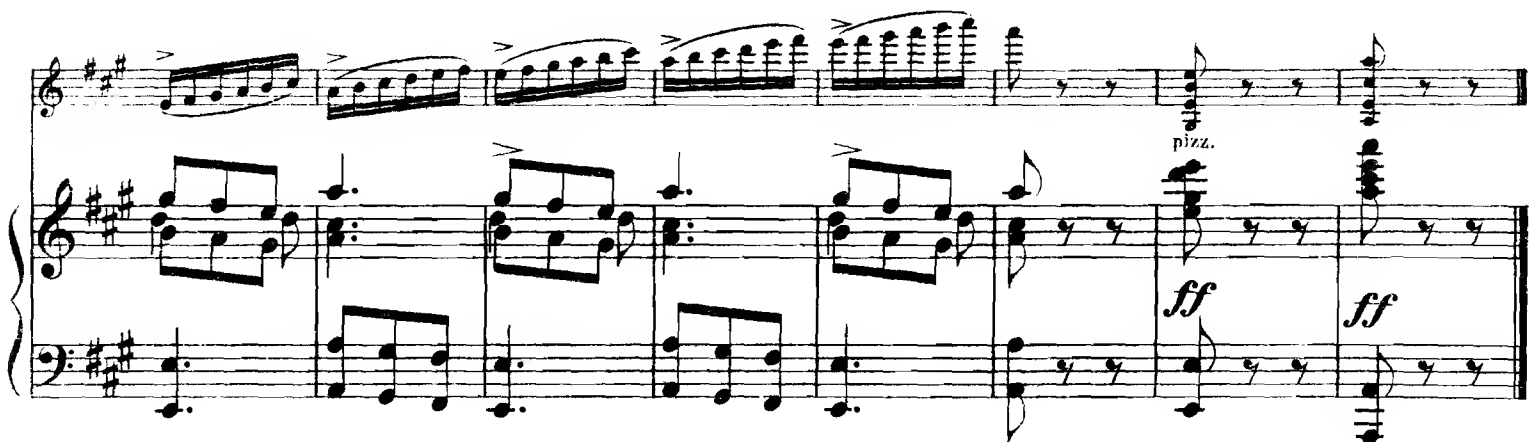
The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, starting with a forte (*f*) dynamic and transitioning to piano (*p*) in the final measure. The middle and bottom staves are a grand staff in treble and bass clefs, providing harmonic support with sustained chords and moving lines. The key signature is two sharps (F# and C#).



The second system continues the musical piece. The top staff features a series of sixteenth-note runs, ending with three measures marked with accents (*>*). The grand staff below provides a steady harmonic accompaniment. The key signature remains two sharps.



The third system shows the continuation of the melodic and harmonic themes. The top staff has several measures with accents (*>*). The grand staff accompaniment consists of sustained chords and rhythmic patterns. The key signature is two sharps.



The fourth system concludes the page. The top staff features a series of sixteenth-note runs with accents (*>*), followed by a measure marked *pizz.* (pizzicato). The grand staff accompaniment includes a section marked *ff* (fortissimo) in the final two measures. The key signature is two sharps.









# Danses Bohêmes.

## Nº 1.

Herabstrich ▮

Hinaufstrich ^

Allegro.

VIOLON.

François Ondříček, Op. 3.

The score is written for Violon (Violin) and is in G major (one sharp) and 3/8 time. It consists of 12 staves of music. The first section is marked 'Allegro.' and the second 'Meno mosso.' followed by 'Tempo I.' and 'ritardando'. The score includes various articulations such as 'arco' (bowed) and 'pizz.' (pizzicato), and fingerings. The piece concludes with a final 'Tempo I.' section.

Lamentabile e largamente.

VIOLON.

*f* sul G

*pp*

sul G

Allegretto.

Meno mosso.

3 Corde

Un poco più vivo.

1 1 1 0 2 2  
3 1 3 1 4 4

# VIOLON.

3



**Allegro con fuoco.**



## VIOLON.

Tempo giusto.



ri - tar - dan - do

Tempo I.



pizz.